



Leon Spierer

LEON SPIERER, born in Berlin in 1928 of Polish father and Russian mother, had his first violin lessons in Luxemburg at the age of 7. In 1936 he followed his parents to Argentina, where he studied under Ljerko Spiller and later on was a student of Max Rostal in England.

Leon Spierer is the winner of many International prizes; International Carl Flesch-Wettbewerb in London 1957; International Wettbewerb, contest for Modern Music, Darmstadt (West Germany) in 1957, and was for many years in Stockholm as the first Concert Master of the Philharmonic Orchestra and later as the head of the Chamber Ensemble of the Orchestra. In 1963 he became the first Concert Master of the Berlin Philharmonic Orchestra.

Leon Spierer began his career as a soloist in South America and has concertised for many years with remarkable results in the Nordic Countries and in Germany.



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A Concert for the Development of Musical Activity in Poona.

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LEON SPIERER

(VIOLIN)

with **TEHMIE GAZDAR** at the piano

ST. VINCENT'S SCHOOL
(GULATI) HALL

SATURDAY 29th JUNE 1968
7 P. M.

PROGRAMME

SONATA IN G MINOR "DIDONE ABANDONNATA"

Tartini

Adagio ma non troppo - Presto non troppo - Largo, allegro comodo.

Giuseppe Tartini, born 1692 in Pirano, Istria, was an eminent self-taught violinist and composer. At his father's wish he first studied priesthood, then law and finally music which made him an outstanding figure in the history of music as a violinist, one of the greatest masters the violin-world has ever known. His compositions for violin are technically more advanced than those of Corelli, Vitali, Vivaldi, Geminiani and other masters of the Baroque Era and are also vitally important in the development of the art of violin playing. His school of violin playing founded in 1728 at Padua (where he died in 1770) has produced some of the best violinists.

This sonata, in the same key as his famous "Devil's Trill" sonata, was composed sometime in 1730's. This noble work, very violinistic, typical of Tartini's style and idiom with its sunlit beauty, is in three movements. The first, an elegiac piece; the second, a brilliant Presto and the finale, a lively jig. The origin of the title to this sonata is not known but it was definitely not by Tartini.

UNACCOMPANIED SONATA No. 3 IN C MAJOR

Bach

Adagio - Fugue - Largo - Allegro assai

The three unaccompanied Sonatas and Partitas written by Bach are rightfully known as the "Violinists Cyclops". The Fugue of this sonata is the most formidable giant.

I N T E R V A L

SONATA No. 9 IN A MAJOR, OP. 47 - "KREUTZER"

Beethoven

Adagio sostenuto-Presto - Andante con variazioni - Finale: Presto

Of the ten sonatas for violin and piano by Beethoven the ninth is the greatest both from the point of view of inspiration as well as technical construction. In fact, it could easily be said to be "King of all Violin and Piano sonatas."

The first two movements of this sonata were written at the instance of an English Violinist, George Auguste Bridgetower to whom it was dedicated and who gave its first performance in Vienna in 1803 with Beethoven at the piano. Later Bridgetower seems to have fallen out with Beethoven and when the sonata was published in 1805 it was rededicated to Rudolf Kreutzer one of the most important influences of the French violin school, whom Beethoven met in Vienna. It is indeed very ironic that Kreutzer whose name is immortalized by his "42 Etudes pour le Violin" - The Bible of Violin Playing - never happened to have performed this great sonata which will always be known as the "Kreutzer Sonata".

This sonata is in three movements, the first, after a slow introduction leads into a vigorous presto full of passionate feeling, retaining at the same time its brilliant character. The second, combines a display of virtuosity with a poetic expressiveness with a set of variations each in a set of decorative pattern, one favouring the pianist, another the violinist, on a theme that is grace personified, which, is stated at the outset. The brilliant *finale*, "a long tarantella in a sonata form, where the leaping rhythm runs through with hardly a break from beginning to end" (Miss Marion Scott), actually composed a year before for the sixth sonata Op. 30, No. 1, was used as the third movement for its first performance in 1803. It fitted the work so splendidly that Beethoven stuck to this arrangement permanently and ultimately composed another third movement for the sixth sonata.

RHAPSODY FOR VIOLIN AND PIANO

Hikaru Hayashi

Hikaru Hayashi was born in Tokyo in 1931. He left Tokyo University for Arts in mid course in 1953. He studied composition under two eminent Japanese teachers, and was shot to fame when awarded the Music Prize in the Moscow International Film Festival, 1961. He has composed a Symphony (1953), Cantata (1958), and Variations for Orchestra (1955) along with smaller works.

His "Rhapsody for Viol and Piano" was written in Tokyo in 1965, and had its first performance that year at Osaka, both the artistes being Japanese. It was first performed outside Japan in 1967, in Leningrad by the same violinist, with a Russian pianist, in a revised version.

The opening melody is the main motive of the whole work - it is the theme of the first part, the introduction to the second movement, and the theme in the latter part of this movement. The coda is the reappearance of the introduction to the first movement.

RUMANIAN FOLK DANCES

Bartok

Bela Bartok, the Hungarian composer born in March 1881 and died in September 1945, an exile in America, was, like Liszt whom he greatly admired, an indefatigable enthusiast for the folk music of his country and other European countries. He is stated to have collected over 7000 specimens of folk melodies. The strong rhythmic quality of his music is derived from the peasant music discovered by him.

These Rumanian Folk Dances were originally composed for piano in 1915, and later orchestrated by Bartok himself. The arrangement for violin and piano is by Zoltan Szekely.